

NORTHERN JUNKET

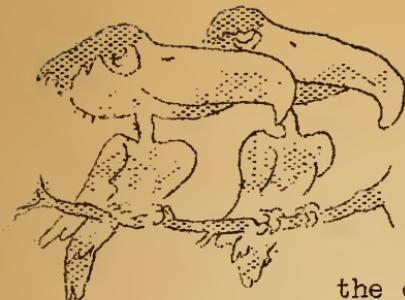


VOL 6
NO 12

25c

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TAKE IT OR
LEAVE IT

Some time back - at the New Hampshire Federation's Work shop, in fact - I was talking with Bob Bennett and Herb Warren, and Bob raised the question of who was responsible for an accident at a square dance. Well, who is? Supposing you are sitting on the sidelines directly under one of the speakers and it falls, hitting you on the head, cracking your skull, and you have to spend days in the hospital? Who pays the bills? Who is responsible? The caller? The sponsor? Who? Supposing you fall during a square dance, breaking a leg? Again who is responsible and who gets sued for the bills involved?

As far as I know, such things have not happened, but they will: it is only a question of time.

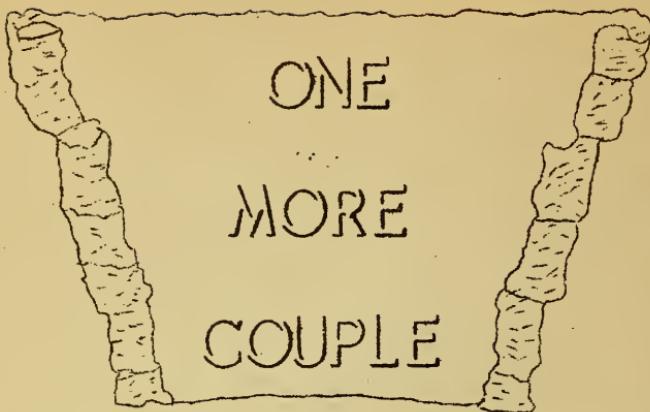
In New England, many of our dances are held in local town halls. Is the town held responsible in case of serious accident to anyone attending the dance?

We take out insurance against accidents at all of our folk dance camps, but how many callers carry that kind of insurance for their dances? And how expensive would it be?

Perhaps some of our insurance people and/or lawyers, can give us some much needed advice on this subject. The matter is brought up in all seriousness.

Sincerely

Ralph



Some Memories of 30 Years of Calling

by RALPH PAGE

December 6, 1930, I called my first square dance. It was the first time I had ever tried it and it was done with no time for preparation nor practice. The first time I called for a dance I had to do a full evening's calling. It happened like this:

A half dozen of us young men then living in Munsonville, N.H. had been meeting two or three times a week to play music together. We were, Howard Tompkins and Lawrence Holmes, fiddles; Fran Tolman, piano; Newt Tolman, flute; and myself on guitar. An occasional sitter-in on the fiddle was Harry Ffrazier, and it was he who came up with the idea that we should rent the Stoddard Town Hall and run a dance, dividing what money was left after expenses between us. He would sell the tickets and be the prompter.

We fell in with the idea at once; after all, what could we lose? Rent of the hall was \$3.00, admission to the dance 50¢ a person. There were enough dancers right in our own family to assure us of a night's pay, even if no one else came, and we were sure that they would. The fact that we had never played together for a dance before disturbed us not at all. Individually we had played for many square dances. Lawrence Holmes was a native of Stoddard, the youngest in a family of

country musicians, and had played for dances for many years; Howard Tompkins, the oldest in years of our unit, had played fiddle and piano for hundreds of dances out in his hometown in the Catskill mountains of New York State; and with two experienced fiddlers we didn't have a worry in the world but what we could play for an evening's dancing with no strain on anyone. A minor worry was the fact that Harry Frazier had never called for a dance in his life. He'd always said he wanted to and loudly proclaimed that there was nothing to it, and that he could call off any dance that anyone would be apt to ask for. We should have known better, for Harry was a man with big ideas and while he was a delightful raconteur of tall-tales he never was known for any ability to come through in the clutch.

Came Saturday night, December 6th and Harry drove into our yard to carry me to Stoddard Town Hall, about 10 miles north of Munsonville. His voice was none too strong as we exchanged the usual pleasantries and he said he was coming down with laryngitis. In fact, you never saw a man come down with any disease as fast as Harry Frazier did that night. As we neared the hall, his voice became huskier and huskier and finally, as we pulled to a halt in front of the entrance he said in a voice so raspy as to be unrecognizable, "You'll have to do the prompting tonight, Ralph, my voice is gone."

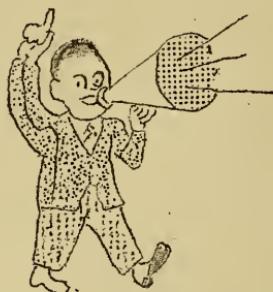
"But Harry, I never did it before in my life."

"It don't matter. Your uncle is a prompter, your mother is a fine dancer, your father is a fiddler and your grandfather was a dancing master, so you can be a prompter."

And to my dying day I'll never forget my reply to this; "They might have been horse thieves instead of what you say, but that wouldn't make me one too."

And that, my friends, was all the preparation I had to become a square dance caller.

There were no public address systems in those days - you threw back your head and hollered. Professional prompters carried megaphones with them to help



carry their voice to the lower parts of the hall, and we used to watch carefully for the prompter to enter the hall, for it depended on what sized megaphone he had with him what kind of a crowd was expected to come to the dance; large megaphone, large crowd; medium sized megaphone, only a fair crowd; while a small one meant that only a few sets were expected. Some of the old-time prompters though, disdained such fol-de-rol and relied solely on their own deep voices to carry the calls to the dancers.

We did plenty of contras that December 6th, for I knew but three changes for a quadrille - we always called them "Plain Quadrilles" - and how many times during an evening can you repeat the same three changes? Even for your friends?

All the while we were tuning up Harry kept sending up messages of encouragement from his ticket stand by the door. He was positive that there would be a big crowd. "Wait and see," he admonished us, "I've seen this happen before; by ha'past nine th' walls'll be bulgin' and you won't be able ter fall down even if yer dare to. Betcha we make fifteen-twenty dollars a piece!"

By 8:30 we'd got tuned up and the stiffness worked out of our fingers and we figured we'd better start, even though at the time the only people in the hall, besides the orchestra, were Harry's wife, the janitor

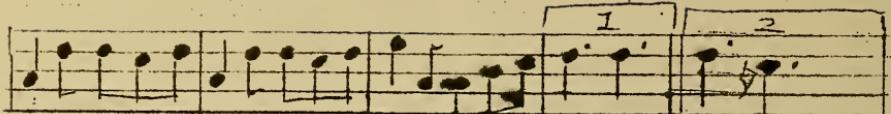
and his wife and two oldest daughters - all free loaders... So we played a waltz and before we finished a half dozen paying customers came in which encouraged us to try a Plain Quadrille.

I'll always remember the tune we played for the first change. It was one that Fred and Newt Tolman had picked up from somewhere and that they called "The Old Quadrille Number." Since then, I've seen it in a few Canadian dance books as "Falling Off A Log." What we played for the second and third numbers I've forgotten but just in case you would like to try it, here's the music that we played for my first quadrille. I remember what I called to it too:

"Address your partner
 Address your corner
 Eight hands around
 The other way back
 All promenade home.

First couple lead out to the right
 Four hands around with the second couple
 Right and left with the next couple
 On to the last and ladies chain
 The other two ladies do the same."

The near-rime was an accident; I didn't know what I was saying, but the set on the floor thought it was wonderful, and I've been more or less riming my calls ever since.



The first contra that evening was "Virginia Reel" and I've hated it ever since; didn't like it too well before, I didn't know when to make the calls and tried to have the dancers march when they should have been reeling; to do-si-do when they should have been turning by the right hand, etc.; until finally Elwyn Jones shouted up from the floor, "Foller me!" I did, and we got along better. One of the main reasons I believe for the fall from favor of "Virginia Reel" was because the dancers would not stay with the music but seemed to want to make it a contest to see which set on the floor could finish the dance first. The prompters used to try to keep them somewhere near together but they might as well have tried to stop the wind from blowing.

Traditional tunes played for it were "Irish Washerwoman" for the first part; "The White Cockade" or "Miss McCleod's Reel" for the reel down the set; and "Hail, Hail, the Gang's All Here" for the march. The musicians of the period disliked playing it, for in their zeal to keep the floor reasonably together, the prompter had to signal them to go into the next part of the dance before they'd finished playing that particular strain of music. Thank goodness everybody in the hall that night were friends of mine, who realized that I'd been elected to prompt the dances at the last minute. They had much to forgive, believe me.



I should make this into a real good story and write that the walls DID bulge as Harry predicted; but they didn't. I don't remember the exact number but it was in the neighborhood of 40 paid admissions. We paid for the hall and split the rest of the gate evenly between us - not quite three dollars apiece. But, remem-

ber this: in those days men were working for three dollars a day, and supporting a family on it too. It was enough to encourage us to keep on and we advertised a free dance in the Munsonville Community Center for Christmas night.

This really was asking for trouble, for there were many excellent dancers in the village as well as where my uncle, Wallace Dunn, lived. Uncle Wallace was known as the best prompter for miles around though at the time he had pretty well retired from the business. There was another side to trouble too. Carl Delva, the postmaster and general storekeeper was running a series of every-other-week dances in the Community Center hiring a five piece orchestra from Orange, Mass. to play - Perley's Orchestra, and they were real good. Neither Carl nor his wife were favorably inclined toward the idea of a free dance on Christmas night, or any other night for that matter, and protested rather violently against it, but to no avail. We held the dance as planned.

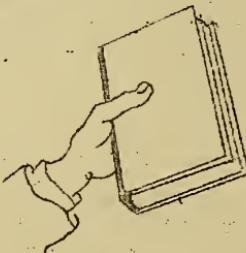
It never took much of an excuse for the people of Munsonville to go to a dance, and a free dance meant that everyone who had ever danced a step in their life was there. I don't remember that I was scared prompting the dance in Stoddard - I didn't have time enough to think about it for one thing - but this night I was plenty nervous. I tried to have my uncle do the prompting but he wouldn't listen to the idea, "If they'd a wanted me to prompt, they'd a hited me," he said, "besides you might's well learn right off whether yer goin't be a prompter or not." And that was that.

This time the hall really bulged. As the saying used to be: "they were hanging from the rafters." - Why not? A free dance wasn't it?

In the three weeks that had passed since the Stoddard dance, I had memorized three more quadrilles out of Henry Ford's book "Good Morning." It had been published but a few years before, in the late twenties, during the first general revival of interest in square

dancing, and father had purchased a copy. Now, reading the book carefully, I realized how little I knew about prompting the dances.

I'd read the book through a couple of times before this but only out of curiosity, not with the idea of learning anything from it. There was a "Dictionary of Dance Terms" in it, and for the first time I tried to remember how many measures of music it took to execute any figure. A few of the figures were not done in my home town at that time, notably, "dos a dos" and "allemande left." Believe it or not, but those two figures were never danced nor called when I was growing up and learning the dances. Maybe at some previous time they were danced but not when the young people of the village were being pushed through their first dances.



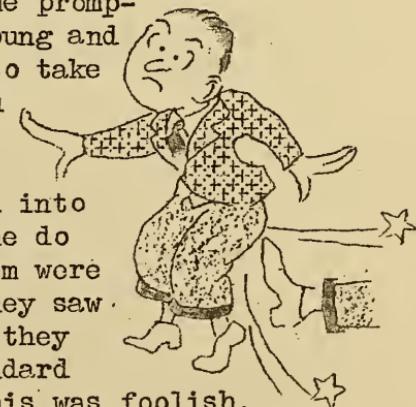
A copy of "Good Morning" is before me now, and a paragraph from the chapter on "Quadrilles and Contra Dances" might be interesting to you: "The square dances are rapidly returning to their original popularity. Their eclipse by the round dances has proved to be temporary. The modern dances with their lesser demand for skill and spirit, their tuneless music, their tendency to jazz, their essential unsociability, are losing vogue everywhere. Unless a dance be sociable it cannot live long, unless it promote the spirit of play it will soon weary its devotees, and it is just here that dances requiring eight or twelve or sixteen persons as the unit for their performance make their appeal. More persons are thrown together, the spirit of grown-up play is irresistible, and besides there is a wider scope and a stronger demand for skill and style. The bane of the modern dance was its almost utter lack of grace, style and skill."

I have no more idea than the Man in the Moon what dances I called that Christmas night. Everyone there was real kind and kept coming up to the stage to say they were having a fine time and was I going to call such-and-such a dance? The ones that I knew I called for them, but many times I had to shake my head and tell them that I didn't know it.

When the dance was over the old-timers crowded up to the stage to shake my hand or hug me and tell me that I'd done a good job. The finest compliment came from Uncle Wallace when he added his own comment to those being bandied around. "Not bad, Ralph," says he, "Come up to the house Sunday, think I can help yer."

The next few days I walked around with my head in the clouds and stepped so lightly that I could have walked on a mile of eggs without breaking a one. For the first, and only, time in my life I basked in the warm sunlight of general praise. It was too good to last of course, but I enjoyed it while it lasted.

In those days no old-time prompter did anything to help a young and new caller. You were trying to take jobs away from him and if you succeeded then he had less money to support his family than he had before you horned into his business, so why should he do anything for you? Some of them were so jealous that as soon as they saw another prompter in the hall they would prompt nothing but standard dances that everyone knew. This was foolish, for if you really wanted to get some of his dances all you had to do was to listen under a window of the hall and write them down as he shouted them to the dancers on the floor. The only exception to this was if you had a relative who was a prompter, then he might help you some, if he thought you showed promise. It seemed to be more a question of family pride than anything else; if you were insistent on being a prompter, then



he was going to see to it that you became a good one, so that you did not bring shame to him.

It didn't take any coaxing to get me to accept Uncle Wallace's invitation to help, and the very next Sunday afternoon I walked up to the village and had the first of many sessions with him on the art of prompting dances. He was expecting me, for his fiddlebox - opened, and the silk cloth that most old-time fiddlers wrapped their instruments in, thrown back - was on the table, the bow tightened and ready to use.

It would have been a horrible breach of etiquette to have gotten down to the reason for my visit right off, so we circled around the subject for a half hour or so, talking of anything except what I was there for, but all the time gradually building up to the subject.

- to be continued -

The 1960 Washington Folk Festival will be held Friday and Saturday, May 6 and 7, in the nation's capital.

More than 30 embassy dance groups and nationality groups from the community will take part in the two evening programs. A special feature this year will be emphasis on the traditional dances of many countries which make use of the everyday tools, weapons, or articles of clothing of the people - such as hat dances, the sword dances, the stick dances, the dances performed with wine glasses and candles from around the world. Director of the National Capital's Annual Festival of All Nations is Dave Rosenberg, Folk Dance Director for the District of Columbia Recreation Department. The Festival is held at the Roosevelt Center Auditorium, 13th and Upshur Streets, N.W. Washington, D.C.

THE COW THAT DIDN'T DANCE

by J. HOWARD SCHULTZ

Every now and then Uncle Ralph twists my arm for another of those side-splitting anecdotes about my travels hither and yon in search of adventure among the folk dancers of many lands. Or maybe I twist his to print 'em. I forgot.



Anyway, you have all seen haven't you, those pictures of English morris dances done to the music of pipe and tabor? I mean, where the pipe and tabor are played by the same musician. He fingers the pipe with his right hand and beats his tabor with his left. That is a little drum tied around his waist. This idea, like the morris (or Moorish) dance in general, may have originated with the Basques, or maybe the Basques borrowed it from some jai-alai player with three hands. Wherever it came from, it can still be seen and heard in Spain without any teaching from the English Country Dance and Song Society.

Wandering around Spain, I had occasionally seen this one-man band performing in the plazas, and sometimes a confederate held a horse that danced to his music. Now it's no trick to get a horse to dance to drum beats if you don't care how you make a living, so I seldom slowed down. But when, one late afternoon, I saw this pair march into the plaza leading a cow, well that was a horse of a different color. I followed. I

waited twenty minutes or so while the fife-and-drum corps fife~~d~~ and drummed! Nothing happened, I was the whole audience, and I had to hurry off to a five o'clock appointment for lunch.

Returning by another route an hour or so later, I saw the same trio - the maestro tootling while his companion stood holding a sad-eyed, dejected cow on a leash.

"When does the cow dance?" I inquired politely in Spanish that I never made less than 80 on in high school. "Es una rifa, Senor," replied the non-musician member of the union.

Actually, I grew up in Texas, and I have spent some of the best hours of my life in Mexican cantinas, but that last word had me stumped. Somehow I had grown up without it, but I figured this pitchman was still waiting to get up a tip. Soon, some raggle-taggle gypsies came by and stopped, either to watch the show or pick my pockets. I put my hand over my wallet and waited. At any rate, the cow had an audience.

"What does the cow do, Sir?" I inquired, all politeness. "Es una rifa, Senor," repeated the tiresome one. After a long interval, he inquired, "Quisiera Ud. comprar un billete?"

So that was it! He wanted me to buy a ticket. How much? Two bits or so, as I recall. Who wouldn't pay a quarter for that? Soon I had my ticket; nothing happened! "When does your show begin?" I demanded, this time with some righteous indignation.

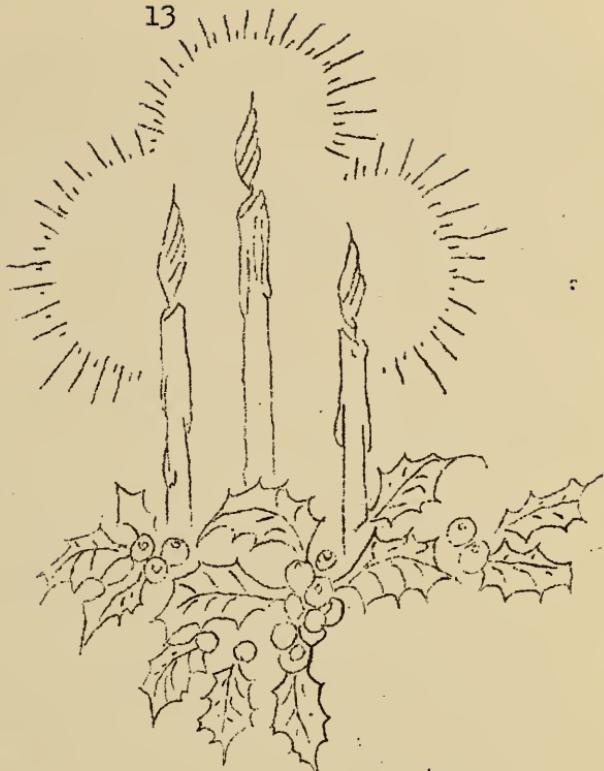
"Es una rifa, Senor," he assured me. I looked at my ticket closely for some clue. It was all too plain. A rifa was a raffle. The sisters of the Convent of the Sacred Heart, bless 'em, were raffling off the beef critter. I had just bought a chance on the cow.

I was lucky too. I didn't win her.

YEAR END CAMP

By RICH CASTNER

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The largest Year-End Camp yet, with almost a hundred full-time campers, and more than that for some of the parties, ended on January 3rd, after five hectic days and nights that left everyone happily exhausted.

General opinion held that this was one of the best camps so far, in that it got off to a good start and managed to sustain interest and enthusiasm right up to the very end. Possibly there were not too many grand climaxes (like the now-famous "All Kinds Indians" party, two years ago), but neither was any kind of appreciable letdown in evidence.

Ralph & Ada Page were responsible for the whole thing, assisted by Richer Castner, Dick Crum, Abe Kanegson, Rod Linnell, and Conny & Marianne Taylor with Catherine Corkery, Marguerite Page and Angela Taylor in the kitchen.

In accordance with Ralph's policy of maintaining continuity of staff (thus assuring a smoothly-working team), most of these people are camp-veterans, well-known to all. The exception was Dick Crum who, while certainly well-known, had not been to the Keene camp before. So well received was the material these people presented, that Ralph announced all had been asked to return next year, the good Lord willing and they being able to do so.

Dick Crum presented a number of Balkan dances, including Po Zelenoj Trati, or On the Green, with its opportunities to steal a quick kiss or two, Dprcolka, Zajecarka, Trite Pati, Setnja and Rokoko kolos. In addition, he picked the Mexican La Chilena Guerrerense (sometimes known as Las Sanmarquenas) and taught a figure or two each day, thus insuring that everyone learned it thoroughly.

Ralph Page presented several contemporary and several heirloom contras. Among them: Broken Sixpence, Criss-Cross Reel, Christmas Hornpipe, Patronella, Sackets Harbor, Banks of the Dee, The Nova Scotian, Geud Man of Ballingigh, and British Sorrow. This last, one of the Canadians present announced, has come to be known somehow, in the Toronto area, as "Sad Olde England." Also, we spent some time on various balance steps which served to make Patronella far more interesting than ever before.

The Taylors also picked one of the more complicated dances and worked on it each day: the Lithuanian Sustas, learned from Mme Ona Ivaska, leader of the Boston Lithuanian group. They also taught the Swiss Allewander, the Welsh Idle Robin, the German Grosser Achte-rum, the Scottish Flowers of Edinburgh, and the Portuguese La Baile da Camacha. This last, with its catchy rhythm, odd bouncing step and sophisticated weight-shifting was, if any one dance can be called such, the "hit" of the camp.

Rod Linnell was on hand to share his melodious tenor voice and extensive file of square dance figures.

including Long Pond Chain, Atomic Nellie Gray, Rainbow Square, Maple Sugar Gal, Keene Quadrille, Maple Leaf Two Step, Rod's Reel, Happy Dance, and a rather nice contra-square call that succeeded in having the danc-
ers promenading "down the center" in at least four different directions.

The kitchen crew turned out mountains of food spiced in Belgian, Italian, Danish and Ukrainian style, and did themselves up proud for the final meal, Sunday noon, when the now traditional Smörgasbord was enjoyed by all and sundry.



Held at the Masonic Hall, the camp attracted dancers from as far away as New Brunswick, West Virginia and Ontario, the two coming the farthest being Noga Kaplansky and Brunhilde Borgstrom from Toronto. Most of the folks attending camp seemed to do so for the sake of a vacation, rather than in the capacity of leaders wanting new material, so there was a relaxed atmosphere, and less emphasis on group dynamics techniques than in the past, evidently to everyone's approval.



The camp moved about a bit; the first night's party was held in the Keene YMCA, and most of the song sessions took place in the banquet room of the Hotel Ellis. Abe Kanegson's presence was missed most of the camp, which made the single song session that he led, on Saturday night - rather, Sunday morning! - all the more memorable.

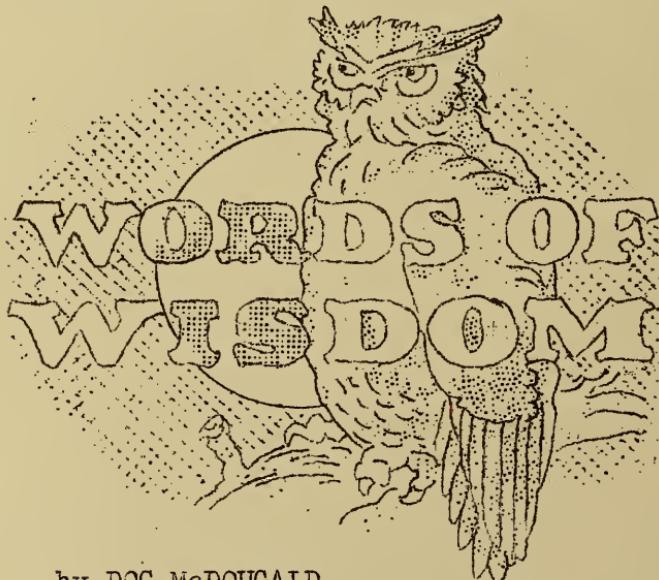
Vignettes to remember also included the human Christmas trees contest, won by the team that "decorated" Richer Castner; the "one frog" game with its hard to count "kerplunks"! Trevor Barker and the liars cup that he bought three times running at the auction sessions; the fancy Italian meringue and ice-cream pies;



Betty Howlett and Jan Dunbar & Jim Fisher doing yeoman work at dishwashing; the discussion sessions which elicited some surprisingly helpful remarks and opinions; Joe Kluger's "quiet" night; Ralph Page's "voice coming out of Rod Linnell's mouth, thanks to the electronic wizardry of Bruce Langmuir; and the Polster Tanz which ushered in the New Year.

Undoubtedly most heartwarming as well as memorable is the fact that the hilarity of the auction sessions resulted in some \$250,00 being raised for the benefit of the scholarship fund.

See you at the next Year-End Camp?



by DOC McDUGALD
NCASDIA News Letter
v5 n8 1957

By golly, we're goin' to have live music and everybody is happy, particularly the dancers. The Caller is enthused over the prospect of calling to live music, perhaps for the first time. The musicians are enthused because they like to play and are going to be able to eat one more time before the records put them all in the soup line. But all this enthusiasm is not

without some anxiousness on the part of the caller. He suddenly realizes he will not have that "ole favorite" hoedown record that he has learned perfectly from the beginning phrase to the end, or the singing call on his favorite label. He talks to his buddy callers. Wants to know who are these musicians? Are they good? Will I be able to call to their music? What does it seem like calling to live music? etc.

The answer is that the average caller can call to anything and just does not know it. We have heard many of them call in perfect cadence with no music when they were consulting the orchestra leader about music for their call. This does not mean that any hoedown will be just as good for a certain call as another, nor does it mean that any version of a popular tune will be satisfactory for a singing call. The adaptation of a popular song to square dance rhythm is an art that most any experienced square dance band practices without much trouble. The caller is usually surprised at the versatility of live music to team with him and the dancers to make the dance a happy and joyous experience. If the hoedown is not exactly the type the caller is accustomed to for a certain dance he will soon adjust to the new feeling and receive a thrill from his ability to make satisfactory adjustment while he is before the mike. Likewise if a sing-tag call is played in a mood that he does not feel in the beginning, he will take the initiative and lead the orchestra into the mood he feels. A good orchestra is always alert to this situation and will follow the caller into any mood he wishes to create.

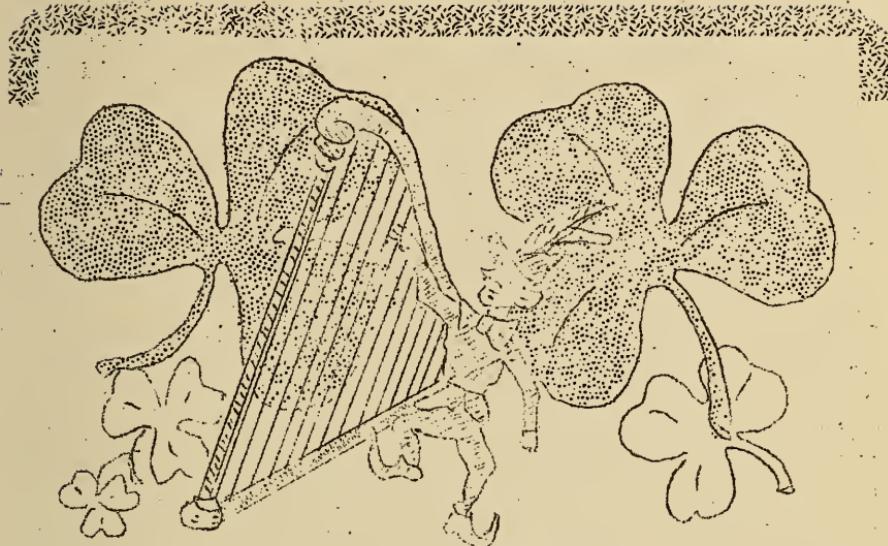
Here are some tips for callers who have not had much experience with live music:

1. Have faith in your ability as a caller and profit from the experience of many who have gone before you, who say the thrill of calling with live music can never be attained otherwise.
2. Consult the orchestra leader before the dance date or sometime during the evening about your call.

He may know your favorite hoedown for the call; if not he can suggest a satisfactory substitute if you will tell him the figure of the dance. If you are calling a singing call you should consult him a week or more in advance. Give him the key you prefer and the musicians will bless the caller who has the sheet music handy for his singing call. A good time to speak to the orchestra leader is at the end of a tip. There is usually a minute or so before he has to continue with the program planned. Many callers make the mistake of consulting him during the period of setting up orchestra, tuning and balancing the music through the public address system. This is a bad time because he is busy with the details of getting set up to begin the program.

3. If you are guest caller for some club or jamboree it is unwise to plan for your latest spellbinder. Pick an old standard for many reasons. (a) You are not well-seasoned in the call. (b) Probably will be new to the orchestra also. (c) New to the dancers. (d) Many good new dances do not go well with the dancers the first time they dance it. They often have to do a dance several times to get acquainted with it and then determine whether or not they like it. The caller who is a guest need not get out on a limb during the adjustment period. So here is good advice boys: as a guest caller or jamboree caller, pick an old standard and pour your personality into it. The musicians and dancers will feel your mood and you will in reality create a new dance with the old. Why? Because no one else can call it the same way you do; you are yourself and an individual. Strike up the band, sets in order, let's dance!





IRISH DANCING

by Dr HUGH THURSTON

- concluded from last issue -

Rinnce fighte

These, to my mind, are the most characterful and the most interesting, of all Irish dances. They are basically circular in shape; about half are danced by two couples, and about half by four (arranged just as in an American square dance). Occasionally eight couples dance, and I have heard of, but never seen, a rinnce fighte for 6 couples. They are danced with what are usually called "basic Irish steps", very simple compared with steps in the solo and set dances, but complicated enough if you are used to walking your dances. They are all either reels or double jigs, and some steps differ according to the rhythm. Irish steps are among the most attractive steps there are to the dancer. In spite of their complication (the "rise and

grind" has 8 movements, as against 3 of a pas-de-basque or the two of a balance step) they are fairly natural. There is no "3rd position" or toe-pointing or turn-out of the feet. Each rhythm has three basic steps - for traveling forward, for traveling sideways, and for setting on the spot.

In jig-time, the forward-traveling step (called "promenade step" in English and "ceim suibhal in Irish) is a hop-one-two-three, just like a polka or a Scottish skip-change step, except that it is danced with a noticeably bent knee. The sideways step is the "seven step" (seachtanna) - something like a Scottish or English slip-step or an American galop except that one foot is kept well behind the other and most of the weight is on it. It is a remarkably pleasant and flexible step, and it is amazing how far one can travel in the two seconds which it takes. The setting step is the aforementioned "rise and grind" - the rise is a lift forward of the free foot (some dancers bring it well above knee level) and the grind is four quick taps - The seven step is nearly always followed by the rise and grind, and the two together are called the (jig-time) side step.

In reel-time, promenade and sevens are the same (except for the actual rhythm of the movements, of course), but the setting-step is quite different. It is called "two short threes", and is in a hop-one-two-three rhythm. It is quite easy to describe: after the hop, on say, the left foot, you put your right down 18" or so behind the left, then move the left foot 12" or so to the left; then move the right foot the same distance to the left. Repeat on the other foot. Thus there is a distinct right-and-left movement in the step when properly done. As a matter of fact, of all the basic steps it is the one which is most often sloppily done, the dancer just lollaping up and down on the spot.

There are some differences in detail between northern and southern Ireland: the steps I have described



are from the North. Dances from Eire omit the hop in the reel-time (but not the jig-time) promenade, and in the two short threes. Their reel-time promenade then becomes a kind of two-step or traveling pas-de-basque - it is exactly like the step used in the eight-some reel



by Scottish regimental dancers.

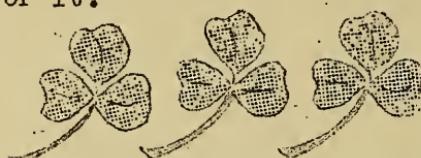
They refer to the hop in the two short threes rather scathingly as "the

Belfast hop" (though I must say I prefer it). Some of them replace it by a tap with the toe of the foot about to move - not effective but rather tricky to do.

The figures of the dances are not unlike those of American square dances. In fact, if you can imagine an American square done with the above steps you will have a pretty good idea of what a rinnce figure looks like to a superficial observer. But a keener student of the dance will notice that there is a definite structure - a very interesting one.

The dances start with a "lead round" (gabhail tim cheall), this is like a promenade half-way round and back. (Inner hand hold. You don't put your hand around your partner's waist in Irish dancing). Then comes the "body" (an cobhail), this is a certain sequence of figures, and is what you "learn" when you learn the dance. All the rest is organization. It is rather like contra - a short sequence of figures is what you learn - assuming that you do learn and don't just rely on the caller - the details of active and inactive couples and working your way up and down the set is organization. Then comes some "figures" ("sosa") these are chosen by the dancers as they fancy before the dance begins. Each dance group or dancing school (in the old days, each village community) will have a repertoire from which the figures are danced by half the dancers i.e. top couple in a four-hand dance, top and bottom couples in an eight-hand dance, the top and bottom and

side couples in a 16 hand dance. The body is repeated, the other couples dance the figures, the body is danced once more (some groups omit this last body - one teacher I know, omits it in some dances, but not all which I find most confusing), and then comes the "finish" (an deireadh). Nowadays this is a repeat of the lead round, but there used to be a different, but similar figure for it.



The virtues of this kind of organization are obvious. With a repertoire of figures small enough to be easily remembered one can build up any number of dances sufficiently varied to keep up interest. But this organization is, I regret to say, becoming rather old-fashioned. It obviously requires a flourishing dance tradition to keep it going - a group which does only one or two rinnce figte would find it easier to choose the figures once for all and to learn the individual dances, than to learn the trick of building them up. The change is particularly clear in text books. In O'Keefe & O'Brien's "Handbook of Irish Dances" (Dublin, 1912) the description is much as I have given it. In "Ar rinncidhe fairne" (Our Folk Dances", Dublin, 1939) 8 rinnce figte are given. Each is divided up into body, figures, etc. but the figures are as fixed as the body. In O'Rafferty's "Irish Folk Dance Book" (Glasgow, 1950 or so) one of two rinnce figte are given. You have to pick out the structure of each for yourself.

The interest of this structure is in its amazing resemblance to the structure of the Kentucky square dance as performed about 50 years ago, i.e. as described by Cecil Sharp in "The Country Dance Book" part V. The "little allemande" plays the same part as the "body"; the figures are arbitrarily chosen, the beginning and ending promenade are there, and the figures - but not the steps - have the same general flavor. Cecil Sharp thought that the Kentucky dance derived from

17th century English dances, on the basis of some resemblances with certain round dances in Playford. But the Irish dances have a far far closer resemblance. Another point - to make the derivation historically possible, Cecil Sharp had to assume that the round Playford dances had lingered on in out-of-the-way places (he suggested the north of England and the Scottish lowlands), whereas we know from the Holmain and similar MSS that this assumption is false. But rinnce survives right up to today, and could have crossed the Atlantic at any time.

The Jaunting Car - Double Jig



ODDS AND ENDS

There are a few very attractive two-hand and three-hand reels, and jigs. They have the same structure as the rinnce ceimeann, but contain some interesting figures as well as pure steps.

Solo dances can be and often are arranged in special ways for stage performance. One Belfast school, for example, has a very effective arrangement of "St Patrick's Day" for six men. Each man dances the set-steps, but they turn and move so as to form co-ordination.

ted patterns on the dance floor. This sort of thing is quite new, but it is an old custom for two dancers to "share" a solo. Perhaps both will dance the lead simultaneously, then one will dance a step, then the other, and so on.

There are a few "set" dances for groups; i.e. dances in which the figures are learned straight through instead of the dance being built up like a rinnce fichte or rinnce fada. These include the "Fairy Reel" and "Glencairn Reel" for six (longways) and the "Three Tunes" for eight. The tunes are "Haste to the Wedding" (double jig), "Leslie's Hornpipe" and "The German Beau" (single reel). The hornpipe is played at reel tempo and danced with reel steps. My favorite among these is "The Battle of the Boyne" one of only two Irish dances I have seen in which the dancers flourish shillelaghs. It is moderately easy and has some delightful figures. All of the above use basic Irish steps. The other shillelagh dance is "The Blackthorn Stick" which has some intricate stepping.

The German Beau

The musical score for "The German Beau" is a handwritten piece of music on six staves. The key signature is F major (one sharp). The time signature is common time. The music is written in a treble clef. The notes are represented by various symbols, including circles, crosses, and vertical strokes. The score is divided into measures by vertical bar lines. Below the music, there is a decorative illustration of two four-leaf clovers.

HISTORICAL
NOTES

It is practically impossible to say much about the date of origin of the Irish dances except for the rinnce fada which are so typical of 19th century country dances that they can safely be put down to 1820 to 1850. The step dances in their present highly developed form are fairly modern, but their origin probably lies far back. The rinnce fada are definitely over 100 years old (O'Keefe and O'Brien, writing in 1912) said, "Many were seen sixty years ago being taught by dancing masters who were then sixty or seventy years of age." The rinnce mora I wouldn't even guess at: they may be descendants of sixteenth century ring dances, but there is no real evidence and a big ring is such a simple and obvious formation that it could have arisen anywhere anytime.

If you look up the old literature you'll have to beware of one part - the term "rinnce fada" (or "long dance") has been used at different times with different meanings. (It is almost as ambiguous as "round dance"). I say this with some feeling because almost every time I write in an English magazine about Irish dances I get a "correction" from someone who has simply confused two or more types of dance with this name.

In the following quotation from the "Complainte of Scotland" 1549, it denotes a harvest dance probably in a ring:- "The ring dance was formerly a favourite in the south of Scotland, though now fallen into disuetyde. It was the common dance at the Kirn, a feast of cutting down the grain, and was always danced with peculiar glee by the reapers of that farm where the harvest was first finished. On such occasions they danced on an eminence in view of the reapers in their vicinity to the music of the Lowland pipe, commencing the dance with three loud shouts of tritimp, and thrice tossing up their hooks in the air. The intervals of labour during harvest were often occupied by dancing the Ring to the music of the piper who formerly attended the reapers. This dance is still retained

among the Highlanders, who frequently dance the Ring in the open fields when they visit the south of Scotland, as reapers, during the autumnal months. Similar seems to be the Rinnce fada, Rinky, or field dance of the Irish performed in circles with a variety of brisk evolutions."



A writer in 1813 denotes by it a kind of processional: J.A. Gamble in "A View of Society and Manners In the North of Ireland", describes the landing of James VII of Scotland (James II of England) in Ireland: "His friends, who awaited him on the seashore, welcomed him with the rinceadh fada, the figure and execution of which delighted him exceedingly. Three persons abreast, each holding the ends of white handkerchiefs, first moved forward to slow music, the rest of the dancers following two and two, a white handkerchief between each. Then the dance began, the music changing to a quicker time. The dancers passed with a quick step under the handkerchiefs of the three in front, wheeled round in semi-circles, formed a variety of pleasing and animated evolutions interspersed at intervals with various entre-chats or cuts, united and fell again into their original places behind, and paused. This it is conjectured was the dance of the pagan Irish during the festivals on the first of May and the first of August when fires were lighted and sacrifices offered on the most lofty mountains in every part of the Kingdom of Baal or the sun." O'Keefe and O'Brien believed that the Helston Furry Dance (occasionally known as the Faddy Dance) was the same dance. These same authors state that the crystallization of the rinnce ceimeanna was due to the famous Kerry dancing master O'Kearin, who flourished about 1800 and who "in a country like France in the seventeenth century would

have found his way into the history of the period as a man of genius."

I mentioned the change that has taken place in the organization of rinnce fights. Apparently a change in style too place in step-dances, and I cannot do better than quote O'Keefe and O'Brien once more: "There are some features in connection with Irish dancing as it is seen today (1912) in Irish towns and cities which calls for passing comment. The first thing that strikes any observer is that ease and grace and beauty of movement are almost invariably sacrificed to complexity of steps. When will Irish dancers understand that the simplest steps beautifully danced give

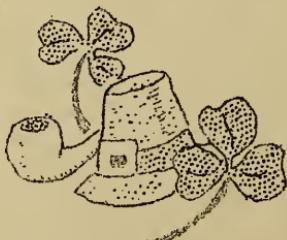


more pleasure than the most difficult steps danced with an awkward carriage of the body and obvious physical distress? It must be patent to anybody who has given the subject a moment's consideration that jigs, reels, and hornpipes, danced without ease and grace become athletic exercises pure and simple, and very often ugly ones at that. A perfect step-dancer is not always beating the floor violently, neither is he flying about from one end of the platform to another; his movements are all easy and are performed with a certain stateliness, and the time is clearly but not violently marked. Another feature very noticeable today is that men and women are frequently seen to dance ~~precisely~~ the same steps. This is entirely at variance with the practice of the old dancing masters, who always taught women steps of a lighter and simpler character than those taught to men. This was in harmony with the usual good

taste of the old dancing master, a man usually of courtly ways and fine manners, even jealous for the dignity of his profession. To such a man it would have been a source of utmost pain to witness a girl "treble" or "batter" or perform other manly steps; he possessed a large repertory of light, somewhat dainty steps for women, which were so framed as to make up in grace what they lacked in complexity."

MUSICAL INSTRUMENTS

Not much need be said. The most distinctive Irish instrument is the bagpipe, which is very different from the Scottish one, being more like a portable reed organ and less like a weapon of war. (Incidentally Irish regiments do not use the Irish pipes but the so-called "war pipe", i.e. Scottish pipes). But it is not a good dance instrument. The Irish instrument par excellence is the fiddle, sold now with piano. Small dance bands, fiddle-led, used to be popular, but now the accordion is getting regrettably common. This side of the Atlantic is, thank goodness, a lot behindhand, and some of the Newfoundland dance bands or the Irish dance bands in New York, give a good idea of what the music was like in the good old days. A piccolo is a favorite and effective addition to a medium-sized band. The largest band I've heard which is good to dance to is the Northern Ireland Light Orchestra (and don't think that because the arrangements are written out and the musicians are trained that the performance is not authentic - it is as authentic as it is delightful). The Irish have so far nothing like Ian Whyte's arrangements of Scottish reels for full symphony orchestra,

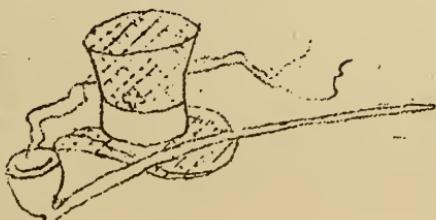


but one day they will have, and then we shall really hear something.

DRESS

Perhaps the less said abour this the better. For kaileys obviously you wear anything comfortable just as you would for square dancing. For displays most dancing schools have some kind of plain dress, and very artificial and "stagey" most of them look. Often the men wear the kilt, which they stole from the Irish regiments (who don't dance, unlike the Scots) who in turn stole them from the Scottish regiments. The kilt is plain (saffrom in the regiments; saffrom, green or blue in the dancing schools). Even the best dancing dress has a cheap "amateur dramatic" look about it that will pass muster at ten feet but not close up, and the kilt does not go particularly well with Irish foot movements. O'Brien pictures a dancer wearing hose, knee breeches, vest, unbuttoned longish green jacket, four-in-hand cravat and stand-up collar. It is a good looking dress, and I wish it had survived.

Hornpipes and most double-jigs are danced in hard soled walking shoes. Reels, hop-jigs, and certain double-jigs (always called "light double-jigs") are danced in lighter shoes - bycycle shoes or even (for women) ballet shoes. All rinnce airithe are done in hard soled shoes. Rinnce fighthe can be done in either, but seem to be done more often in light shoes - they are always danced in light shoes in the north and I remember that a Bristol team I was in (the leader, Sheamus, being a Dublin man) danced in private in walking shoes until we were asked to go round the Irish meeting places in the town one St. Patrick's Day evening and give public performances, when Sheamus made us change into plinisoles.





THE LANGUAGE

I have a feeling that a lot of Irish words are used mainly because a certain amount of deliberate support is given to the dance by those keen on preserving Irish culture. They are not much used in the north. However, they have their interest - a Scot might even be a little jealous of them, for there are very few Scottish Gaelic terms for dance steps and figures. Here are some terms that I haven't had occasion to use yet.

deas	right	lamh	hand
ciota	left	lamha	hands

deaslamha treasna - right hands across
 lamh ar laimh timcheall - grand chain (literally - "hand in hand around").

fainne - hands round (literally "ring").

slabhradh - chain

lan-tslabhradh - grand chain and keep going past your partner all the way round (literally "full chain").

slabhradh leath-slighe - grand chain until you meet your partner (literally "half chain").

slabhradh fillte - grand chain and turn your partner and back the other way (literally "return chain").

cul le cul - back to back

uillinn n-uillinn - elbow reel ("elbow in elbow").

an da luib - figure of eight ("the two loops").

ar aghaidh is ar geul - advance and retire

alabhradh fear - gentleman's chain

slabhradh ban - ladies chain

(ban and fear are two useful words to travelers in Ireland).

lamha n-airde - arches ("hands up").

idir an bheirt thall - split the ring ("through yonder couple").

prim-bheirte - top couples or active couples

beirte thall - foot couples ("yonder couples").

beirte cliathair - side couples

beirte meadhoin - couples between the heads and sides in 16-hand dances ("middle couples").

and there are quite a number of terms for foot movements.

To pronounce these: mh and bh vary between "v" and "w" in sound; th and fh are practically silent, and so is dh at the end of a syllable. Ch and gh are gutteral, and so is dh at the beginning of a syllable. Before an e or an i, however, dh and gh become "y", also t becomes "ch" (as in "chicken") and d becomes "j" and s becomes "sh". Accents are there for historical reasons only, and can be ignored; some letters are there for grammatical reasons only (e.g. the g in geul) and are silent. This only gives a rough idea, but you won't expect to learn the language from an article on dancing.

The Irish alphabet is quite pretty:-

a b c d e f g i l m n o p y n t u.

There is no h: it is denoted by a dot over the preceding letter. j, k, q, v, w, x, y, z, never occur.



SQUARE DANCE

STAR AND CHAIN

Ted Sannella

Suggested music "Year of Jubilo"

Any intro. breaks & endings you wish.

The two head couples promenade all the way around the
 Same two couples into the center ring
 and make a left hand star
 All the way round til home's in sight
 Same two ladies chain to the right (half chain)
 Turn 'em around and face the middle
 Ladies grand chain in time to the fiddle (half way)
 Turn that lady with an arm around
 Take your corner and promenade round

Repeat for side couples as above.

Then repeat for heads and sides each once more.

CONTRA DANCE

THE KING'S RETURN

Suggested music - Bee In the Pumpkin Blossom



Couples 1-3-5-etc active, cross over before dance begins

Balance and swing the one below

Down the center with partner

Same way back and cast off

Down the outside past two couples

Up the center with partner to place

Right and left four (with couple you cast off).

The King's Return is a real old-timer appearing in Saltator's MSS (Boston, 1807). I have found it in but one other source, "The Ladies and Gentleman's Companion, Containing The Newest Cotillions and Country Dances," (Dedham, Mass. 1803).

The Dedham version is an entirely different dance, as may be seen by comparing: "First couple chasse across at top, chasse down two couple; at the same time the third couple change across and chasse up two couple; both couple chasse and across on to their own sides, then back to their places; first couple chasse in the middle, rigadoon, and back; cast off one couple, mullinet with the third, right and left." Even when translated into modern contra dance terms, this isn't anywhere near like Saltator's "The King's Return."

Now Dedham is within 10 miles of Boston so how come these two different dances being called by the same name?

In these days nearly all country dances were given the name of the tune to which they were danced, and I believe that two dancing masters set a dance to the tune "The King's Return." The same thing is being done today by square dance callers all over the country.

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FOLK SONG

STAR OF LOGY BAY

Newfoundland

Ye ladies and ye gentlemen
 I pray you lend an ear
 While I locate the residence
 Of a lovely charmer fair.
 The curling of her yellow locks
 First stole my heart away
 And her place of habitation
 Is down in Logy Bay

It was on a summer's evening
 This little place I found
 I met her aged father
 Who did me sore confound;
 Saying: "If you address my daughter,

I'll send her far away,
And she never will return again
While you're in Logy Bay."

How could you be so cruel as
To part me from my love?
Her tender heart beats in her breast
As constant as a dove.
Oh, Venus was no fairer,
Nor the lovely month of May,
May Heaven above shower down its love
On the Star of Logy Bay.



'Twas on the very next morning,
He went to St John's town
And engaged for her a passage
In a vessel outward bound.
He robbed me of my heart's delight,
And sent her far away;
And he left me brokenhearted
For the Star of Logy Bay.



Oh, now I'll go a-roaming;
I can no longer stay,
I'll search the wide world over
In every country.
I'll search in vain thro' France and Spain,
Likewise America
'Til I will sight my heart's delight
The Star of Logy Bay.

Now to conclude and finish,
The truth to you I'll tell.
Between Torbay and Outer Cove,
Tis there my love did dwell -
The finest girl e'er graced our Isle,
So every one did say,
May Heaven above send down its love
On the Star of Logy Bay.



FOLK DANCE

VRANJANKA

South Serbia

Learned from Dick Crum, Maine Folk Dance Camp.



Formation: Dancers in open circle, hands joined and held forward about shoulder height, arms curved (as if "holding a barrel.")

Meas.

1. - Step-lift-step. Step to R with right foot, lift on it, and step with left foot, continuing to move to the right.
2. - Step on R foot, bending knee and facing a bit to the left, at the same time placing left foot flat on the floor slightly forward L. Flex knees two more times for a total of three.
3. - Step on left foot, bending knee and facing a bit to the right, at same time placing right foot flat on the floor slightly forward R. Flex knees two more times for a total of three.
4. - Same as measure 2.
5. - Step on left foot in place, step on right foot beside and slightly behind left foot, then shift weight back on to left foot. Remember, the dance has 5 measures while the musical phrase is 4, so you will only be starting dance with musical phrase at end of each

20 measures. There is an excellent recording for this dance on Folk Dancer label: MH 3020. Many dancers like to sing the words while doing the dance so here they are, courtesy Pioneer Press, Maine Camp Newspaper.

1. Sano duso, Sano mori

Otvori mi vrata - bis

Otvori mi, Sano, vrata,

Da ti dam dukata

Chorus: Oj, lelc lele, izgore za tebe

Izgore mi, Sano, Srce za tebe

2. Noc li hodi, divne Sano

Ja si tuga bijem,

Ubavinja twoja, Sano,

Ne da mi da spijem.

Phonetic: 1. Shah-no doo sho, Shah-no mori

Oat-vo-ree mee vrahtah

Oat-vo-rée mee Shah-no vrahtah

Dah tee dam doo-kah-tah.

Chorus: Oy leh-leh leh leh eez-go-reh zah teh-beh

eez-go-reh mee Shah-no srt-seh zah teh-beh

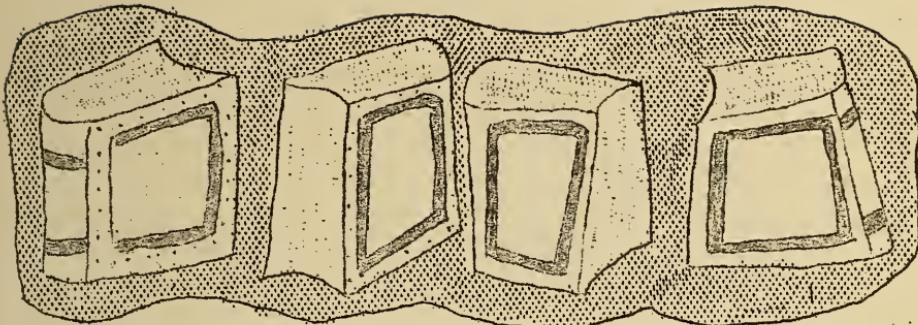
2. Noatch lee ho-dee deev-na Shah-no

Yah see too-gah bee-yem

Oo-ba-veen-ya twoya Shah-no

Neh da mee da spee-yem.





BOOK REVIEWS

by HUGH THURSTON

TEACHERS' DANCE HANDBOOK NUMBER ONE, Kindergarten to Sixth Year, by Olga Kublitsky and Frank L. Kaltman, Bluebird Publishing Co. Newark, N.J. \$6.50

Here are (a) descriptions of about 130 dances and musical games for children and (b) a careful and thorough analysis of the steps, formations, dance-positions and rhythms, together with well-thought-out hints about teaching, arranging programs, and devising a curriculum.

Although directed towards teachers of children, part (b) contains a lot that would be useful to any dance teacher. To get the best out of it, though, the reader will have to ignore the section on "five standard positions of feet and arms," which are ballet positions and are not used in dances of the sort that occur in this book; and to realize that in the musical sections the authors have confused rhythm with meter and have largely ignored the effect on tempo on the character of the dance.

It is good to see an American book containing so much American material - which ranges from play-party games through round-dances to squares and contras. It is also good (and surprising) to see an American book

give such good treatment of English dances and games - about the only points that need criticism are the notes on the Maypole dance (the nineteenth century type, imported from Italy by Ruskin is described, but the notes confuse it with the much older "merry England" type of maypole dance) and the failure to comment that the two seventeenth century dances (Sellen-ger's Round and Black Nag) are historical dances, not traditional ones like almost all the others in the book.

For other European dances, however, the book is not so good. Scots will shudder at the conversion of the Highland Schottische into a mixer, and Swedes at the description of "Bleking" in jazzed-up "La Raspa" style. But the actual number of dances erroneously described is relatively small.

The book is called "Handbook Number One". I am looking forward eagerly to number two.



10 FOLK DANCES IN LABANOTATION. Venable & Berk, New York, 1959. \$1.50.

What Esperanto is to language, Labanotation is to choreography. And just as there are later and presumably better international languages, so there are later dance notations, such as the Benesh notation used by the Royal Ballet. But Labanotation is the first in the field and, at least in America, the best known.

Like all universal notations - including the staff-notation for music, or any shorthand you care to name - it looks at first incomprehensible. But one surprisingly quickly learns to read it, and to read it quickly. Writing it however, never becomes really fast. The authors say that you will be able to "notate new steps you may see being performed," but this does not mean that you can write it at dancing speed; you will have to memorize it, or scribble quick notes of your own, and transcribe it into Labanotation at your

leisure. Incidentally, there is a quick notation devised by Gertrude Kurath which is very efficient for the "quick notes", at least for Amerindian dances, for which she devised it,

The dances chosen are favourites in the American folk dance repertoire, but will be of little use to a European reader or to anyone who wants his dances to be typical of the countries which they are said to represent. What Scot ever dances "Road to the Isles," what Norwegian ever dances "Norwegian polka," what Greek ever dances the un-named Greek dance whose tune is "Odalisque" or "Misirlou" and which is stated to be a variant of "Kritikos"?

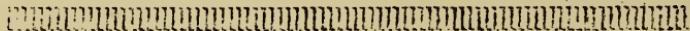
The book does contain a clear introduction to the notation, and points out that there is a fuller explanation in the text "Labanotation." The dances well illustrate the more important symbols and the technique of writing them, and there are useful and well-chosen reading exercises. But there is one very serious omission.

When told that someone has invented a universal dance notation one's natural reaction is to exclaim "Impossible!" After all, a simple "step forward" as done in the ballet is quite different from the same step as done in "modern dance." Different again is the same step as done by a contra dancer, a highland dancer, an Irish dancer, a morris dancer in one English village, or a morris dancer in the next English village. Is the notation going to have a separate symbol for each of these (and the 2,001 others), or is it going to lose character, style, and flavour?

Labanotation has an ingenious answer to this question: it uses "signatures"! In any description marked with the "ballet" signature, all movements and positions are interpreted in ballet style. E.g. in "5th position" the feet are parallel. But in a description with the "highland signature" the highland style is used. E.g. in "5th position" the feet are orthogonal. There is no mention of this in the book under review, which is particularly unfortunate, because the ten dan-

ces are in ten quite different styles.

The great virtue of the notation is that it is universal. If X writes a dance in it, then anyone who has learnt the notation has all the details to hand - just as if X writes down a tune, anyone who can read music can sing or play it. Whether enough people will learn it for it to become really useful, time alone will tell. (Esperanto is certainly not yet a practical language for tourists). But at least this book gives it a chance.

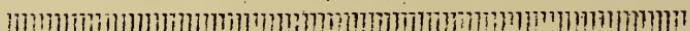


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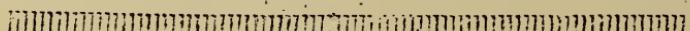
THE ROUNDUP

FOLK DANCE INFORMATION
PUBLISHED BY THE FOLK DANCE FEDERATION OF MINN.

NEWS OF MINNESOTA AND SURROUNDING TERRITORY

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Box 5425 Lake St. P.O. Minneapolis, Minnesota





News Items From The Boston Centre Of The Country Dance Society

CENTENNIAL CELEBRATION of the birth of CECIL J. SHARP (1859-1923). Founder of our parent society; organizer of our own society in its first form; collector, editor, teacher, and chief restorer to our culture of English songs and dances, whose work of salvage from oblivion is today newly appraised by scholars, musicians, and perhaps unconsciously though most of all, by all of us "who sing and dance to country tunes".

In England: Last summer posters throughout London included Sharp's picture with those of other great Englishmen whose anniversaries were taking place - Darwin A.E. Housman, Handel, Purcell. A reception at Cecil Sharp House was held for members and notable people from the musical world. Three BBC broadcasts included reminiscences and appreciations by family, associates, composers and critics. The forthcoming Journal of the English Folk Dance and Song Society will be devoted to aspects of Sharp's works. Novello, the music publisher has brought back into print as a Centenary Edition Sharp's Selected English Folksongs, which he considered to be his most representative work.

In America: CDS Headquarters in New York held a reception for members and guests, during which morris, sword and country dances collected by Sharp were shown, a recorder trio played his dance tunes, and Jean Ritchie sang songs from the Southern Appalachians. John Martin, dance critic of The New York Times, devoted his Sunday column to an enthusiastic report of this party and its significance. The winter issue of The Country Dancer centers upon Sharp's life and work. Headquarters plans other events, and we shall doubtless be hearing from other centers.

Boston: has a very special connection with Cecil Sharp

whose lectures and teaching here made him a well-known figure during his four visits to America between 1916 and 1918. At the Lincoln home of Mrs James J. Storrow, for many years our Honorary President, whose interest made so much of his work in this country possible, he first heard the songs which resulted in English Folk Songs from the Southern Appalachians, a landmark for all folklorists and musicologists.

At our Christmas Party, we reminded ourselves of our indebtedness to Sharp. Throughout this dancing year, we will continue, in one way or another, to keep it in mind, working up to a special spring meeting when we shall listen to, sing, and talk about the music he collected and saved from oblivion. And meanwhile, read (or re-read) Cecil Sharp, by A.H. Fox Strangways and Maud Karpeles (Oxford University Press, 1933 and 1955) Also read May Gadd's short article in The Country Dancer, mentioned above.

SQUARE YOUR SETS

A Magazine For The
Square And Folk Dancer

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Editor: Ray Olson
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Moline, Illinois

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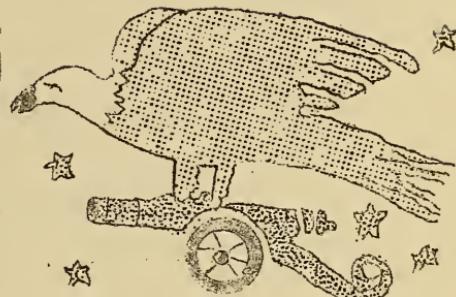
3 sessions: June 11-17; June 18-24; June 25-31, 1960

Staff includes: Mary Ann Herman, Ralph Page, Madelyn Greene and Dick Crum. Write to Alice Morey, Registrar, Folk Dance House, 198 West 16th St. NYC 11.

FOLLOWING THE

NATIONAL FOLK

FESTIVAL TRAIL



by SARAH GERTRUDE KNOTT

The trail of the National Folk Festival has almost cut two circles, beginning in Central U.S.A. The first national gathering in St Louis in 1934 brought together folk song and dance groups from fourteen states; the second year it moved south to Chattanooga, Tennessee, with most of the original groups, adding four new states; the third gathering of national band of folk dancers and singers moved Westward to Dallas; for the fourth they traveled North to Chicago, and the fifth annual get-together found them in Washington, D.C. where the festival remained for five years with around thirty states sending representation. Part of the participants of the 1942 Festival in Washington went on to Madison Square Garden in New York City to stage a re-production, with the addition of about a thousand participants from New York City and State.

The War years were spent in Philadelphia, where for three years a city-wide folk activity program was carried on, then with more recognized significance, the National Folk Festival turned in the direction of the Midwest, stopping in Cleveland for the first peacetime celebration in 1946. Then, folk dancers and singers picked up in various states, returned to St Louis where the next nine festivals were held.

In 1957, again, folk dancers and singers from around

twenty-five states turned Westward to Oklahoma City during the state's Semi-Centennial Celebration. Skipping a year, the National moved for the second time to Tennessee - this time to Nashville - where the twenty-third celebration was held in April, 1959.

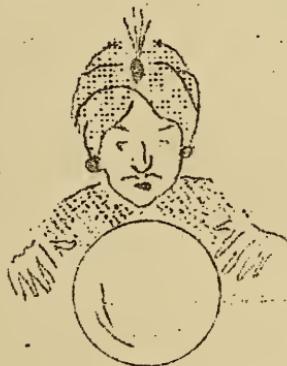
Plans are now underway in the Nation's Capitol for the 24th National Folk Festival in June, 1960, bringing together, it is hoped, more states than usual including the latest to be admitted to the Union - Alaska and Hawaii - states which open up new cultural worlds rich in ancient cultural expressions.

COMMUNITY, STATE AND REGIONAL FESTIVAL ROUTE

While the national event was being held in various sections, in the background, making their influence felt in reviving folk traditions in the various areas were developing the following community, state and regional folk activities; three sectionals in Tennessee; 30 giant Texas-style festivals in the Lone Star State in 1936; more than 200 gatherings in New Mexico in 1940; the first New England Folk Festival in Boston, which has been followed by sixteen annual successive festivals (in which we have played no part); Southwest Folk Festival in Kansas City in 1941; all Texas Folk Festival in Houston, 1946; Southwest Folk Festival in Albuquerque, New Mexico, in 1950.

Ten years ago, it became unmistakably evident to many of us that community, state, regional folk festivals must be given more attention if the basic folk traditions of early United States were to last much longer; so it was that we made special effort and retraced some of the state and regional footsteps with the all Texas Folk Festival in Houston in 1951; the Southwest Folk Festival in Albuquerque, in 1952; the all Florida Folk Festival, Stephen Foster Memorial, White Springs 1953; and the Acadian Bi-Centennial Folk Festival which brought together 800 Acadians from Southern Louisiana in historic St. Martinville, in the Fall of 1955. The efforts made by National Folk Festival leaders and

other festival leaders scattered throughout the country, are in line with what is being done in many countries where there is recognition of the worth of folk legacies in modern times. A yearly national gathering is not enough in any country. There must always be the small folk festivals reaching down into rural and urban centers where people continue to need folk songs, music and dances in everyday life for artistic and recreational purposes; but in our country there is also needed the national get-together, to reflect the more complete picture; to give impetus and stimulation, and to help create pride in folk activities in community life.



From the vantage point of 1960, looking backward over twenty-three national gatherings and scores of community, state and regional folk festivals, we see changes naturally. Some chapters have ended as far as survivals are concerned. Many of them had to pass in their original forms, but there are many new leaves and blossoms springing up from the old roots, and we know that this must always have been so. It is right. There must always be the old and the new; often they grow side by side, as we see them today.

WHY WASHINGTON?

(1) The location of the National Folk Festival in Washington, D.C. gives us a chance to stimulate interest in our own folk songs, music and dances.

A gay and colorful folk festival with significant meaning does not come about by chance. The conditions un-

der which it is held and the location are highly important.

We have never had as suitable conditions as those under which we worked for the five years in Washington. We have never so needed the right conditions as now, when there is such struggle between the old and the new and such confusion as to standard and authenticity. We can find our way through and help to channel the widespread interest if we can be given the support of civic, national and international cultural-educational leaders who are best equipped to see what lies behind the National Folk Festival idea.

We have proved the value of National Folk Festival cultural exchanges among racial and national groups. We in the United States need national understanding and mutual appreciation in breaking down barriers and building friendships among our own people of different races and nationalities, almost as much as it is needed internationally. Holding the National Folk Festival in Washington will help show the importance of folk tradition to national life.

(2) To co-operate with leaders in international cultural programs, to get their advice.

National folk Festival leaders can profit by advice and cooperation from international cultural-educational leaders in Washington. The national cultural picture and the international one should not be so widely separated.

National Folk Festival participants come at the expense of home communities from an average of twenty-five or twenty-eight states. We cannot always get exactly what we want, but we can come nearer having what international cultural-educational program leaders can use abroad, what will be most suitable for records and films, if we have the chance of working with these leaders for the four months we are planning the National Folk Festival program - developing it from different states.

We can have singers from a number of countries in their native languages and dances from many lands. If leaders of "People to People" programs want to send Poles to Poland, or Spanish-Americans to Latin-America we can be helpful. If an American Indian program is needed, we can work out plans better in Washington, where the Indian Office is located and where the nation's capitol gives more prestige and more incentive for groups to participate.

We are especially eager to have Alaska and Hawaii celebrate statehood of our newest states which opens to us new cultural worlds. This celebration belongs in our Nation's Capitol.

We want to bring the National Folk Festival to our Nation's Capitol for the same reasons that peoples in almost all countries have always wanted to go to their Nation's Capitol each year for a "peoples holiday" of folk singing, dancing and merry-making.

Sarah Gertrude Knott
Director, National Folk Festival

Dave Rosenberg
Assistant Director.




 THE TOWN
CRIER

BORN: December 4th, a son, to Mr & Mrs Arthur Tufts, Jr. Exeter, N.H. Thomas William.

DIED: January 9th, Oliver Wiley, 71, a well known square dance musician, in Fitchburg, Mass. after a short illness.

MARRIED: January 29th, in Washington, D.C., Dave Rosenberg and Nancy Kane.

DIED: W.A. (Billy) Foster, 82, Ohio's most widely known square dance caller, February 4th.

MIAMI VALLEY FOLK DANCERS (Dayton, Ohio) INVITE YOU AND YOUR FRIENDS TO OUR FIRST WEEKEND WITH MARY ANN HERMAN. March 5 and 6 at Lohrey Recreation Center, 2300 S. Smithville Rd. Mary Ann needs no introduction to most folk dancers and her coming to Dayton is long past due. For more than twenty years she and Michael have operated the famous FOLK DANCE HOUSE in NEW YORK CITY and have been largely responsible for the success of the folk dance movement in the United States, especially east of the Mississippi. Their Folk Dancer records and fine instructions are of the highest caliber and have made possible a great deal of the uniformity of dance program we enjoy when we join "other groups than our own" at festivals. Mary Ann operates the famous MAINE FOLK DANCE CAMP of three weeks duration in June each year at Pioneer Camps, Bridgton, Maine. Her background is Ukrainian and her dynamic personality and excellent teaching permeates all she does in every phase of folk dancing. YOU can't afford to miss Mary Ann Herman! Full details may be obtained by writing at once to Mrs Glenn Young, 201 Chatham Drive, Dayton 29, Ohio.

Harold Mattson calls for the Seacoast Region (N.H.)

Square Dance Association next party, March 12. And on April 9 the association has Bob Brundage as caller.

From Jackie Johnstone of 4 Union St. Maxwelltown, Dumfries, Scotland, comes this letter: "It is my earnest intention to visit the United States during the months of June, July and August, 1960. During this proposed tour it is my intention to teach and demonstrate Scottish Country Dancing as well as teaching, demonstrating and adjudicating Highland Dancing. In the past few years I have traveled through most of the Continent of Europe and toured the Union of South Africa giving Highland and Scottish Country Dancing demonstrations as well as teaching and adjudicating to Scottish and Folk Dance Groups in Europe. I have also been runner-up in the World Highland Dancing Championships several times, (including this year) and have appeared many, many times on the BBC-TV programmes. All interested persons are advised to contact my representative Mr Stewart Smith, 2317 15th St. San Francisco, Calif."

The Columbus (Ohio) Folk Dancers are planning an Israeli Workshop on April 2 - 3, 1960, with Zafra Tatcher. Zafra's home base in New York City and, in addition to her other activities, she has conducted several workshops with the Hermans at Folk Dance House. Many of the recent Israeli records under the Folk Dancer label have been recorded under her supervision. Dance sessions are planned for Saturday and Sunday afternoons & Saturday evening. Further information about cost and location may be obtained by writing to John. H. Shaw, 576 Melrose Ave., Columbus 2, Ohio.

Dates have been set for the 15th annual New Hampshire Folk Festival for May 21st at the Boys Club, Manchester, N.H. Sponsored by the New Hampshire Folk Federation, this annual festival has, in the past, been one of the nicest small regional festivals. Present officers of the federation hope to continue to hold to the high standards set in early festivals, and extend an earnest invitation to all friends of comfortable dancing to join with them at this year's festival.

Sincere students of folk songs will rejoice at the action of the American Folklore Society in re-printing the twelve numbers of the Bulletin of the Folksong Society of the Northeast. This has long been out of print and it is a "must" for interested persons.

The Country Dance Society, Boston, will be happy to have you and your friends attend their St Patrick's Day Party, March 17th. Also their April 23rd Mad Hatter Party. Both at Cambridge YWCA, Temple St. Cambridge, Mass.

You'll be welcome too, at the 12th annual Folk Festival, sponsored by the Syracuse Council of PTA and the Syracuse University Folk Dancers, Saturday, March 11th in Nottingham Hall, afternoon and evening.

The Northwest Folk Dance Camp will be held this year at Lewis and Clark College, Portland, Oregon. Dates are June 27 - July 1, 1960. Further information may be obtained by writing Lee M. Neff, Northwest Folk Dance Lewis and Clark College, Portland 19, Oregon.

NORTHERN JUNKET



Vol 6

No 12

Two dollars and a half per Year

Single copies @ .25¢ each

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Hugh Thurston
Herb Warren

PARTY PLANNING

Based on a little experience but principally on a talk by Jane Farwell at New Hampshire Folk Dance Camp, 1954.

Let's say that you belong to a square dance club, and have been appointed to take charge of a party for the club on some given night. You have never done such a thing before in your life and the first thing you thought of doing was to run away and hide. Here are some thoughts to take with you, to read while you are running, and maybe you will run back and try to run the party, and to make it good enough to be talked about for months.



chords

The first thing to do is to select a theme for the party, and right now is the time for you to get on the phone and invite some of your friends to be on the committee with you - the more the merrier. Get them to meet with you and start talking about party themes. I hope you will decide against having one of those trite themes such as "Valentine", "Hallowe'en", "St. Patrick's", etc. They are fine names in themselves but not designed to attract attention and attendance.

Ask each person to suggest the first party theme that pops into their mind. The chairman writes down every one of these suggestions; and I mean to write down every one, whether you personally like them or not. At the end you will have a list of names such as "The Draft", "Hearts and Flowers", "Pandora's Box", "Lord of Mis-

Scottish Country Dance Society, presents its sixth annual weekend of dancing and instruction at Finewoods Camp.

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The Count have you a Day Party, ter Party. bridge, Ma

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The camp is located on Long Pond, near Plymouth, Mass., and with its open-air dance pavilions, sandy beach and wooded camp area is ideal for dancing, boating, canoeing, swimming and relaxing.

Classes will be held in the morning and afternoon, with general dancing in the evening. Ample time is available for other activities, including good food!

Classes will be under the direction of Miss Jeannie R.B. Carmichael of Cambridge, Mass., with the co-operation of capable teachers - members of the Society and other guest teachers who will be appointed by Miss Carmichael. Among others, Wm. Clark of Hamilton, and Jack Geddes of Toronto, will be back with us this year, and we hope to have Mrs McNab of Vancouver. Special classes for men's dances (Highland) and women's dances are planned; such classes must necessarily be limited to dancers of some experience.

Accommodations are mostly in cabins or rooms equipped for two people, but a few single rooms are available. Campers must furnish their own bed linen, blankets and towels. A flashlight is a necessity. Scottish dancing is best done in Highland dancing slippers or ballet slippers. The wearing of the kilt by men is encouraged. White dresses are desirable for evening parties.

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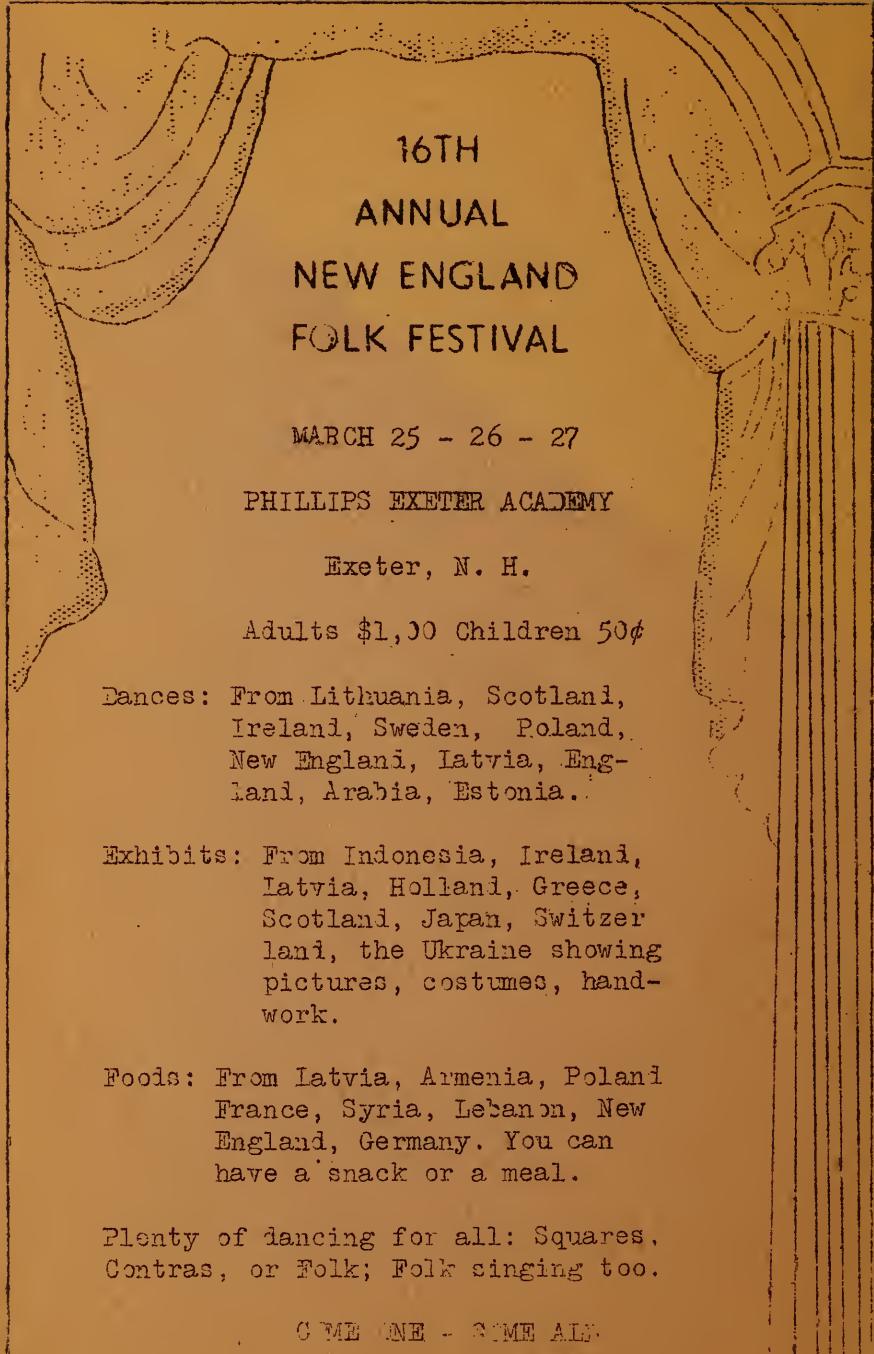
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